

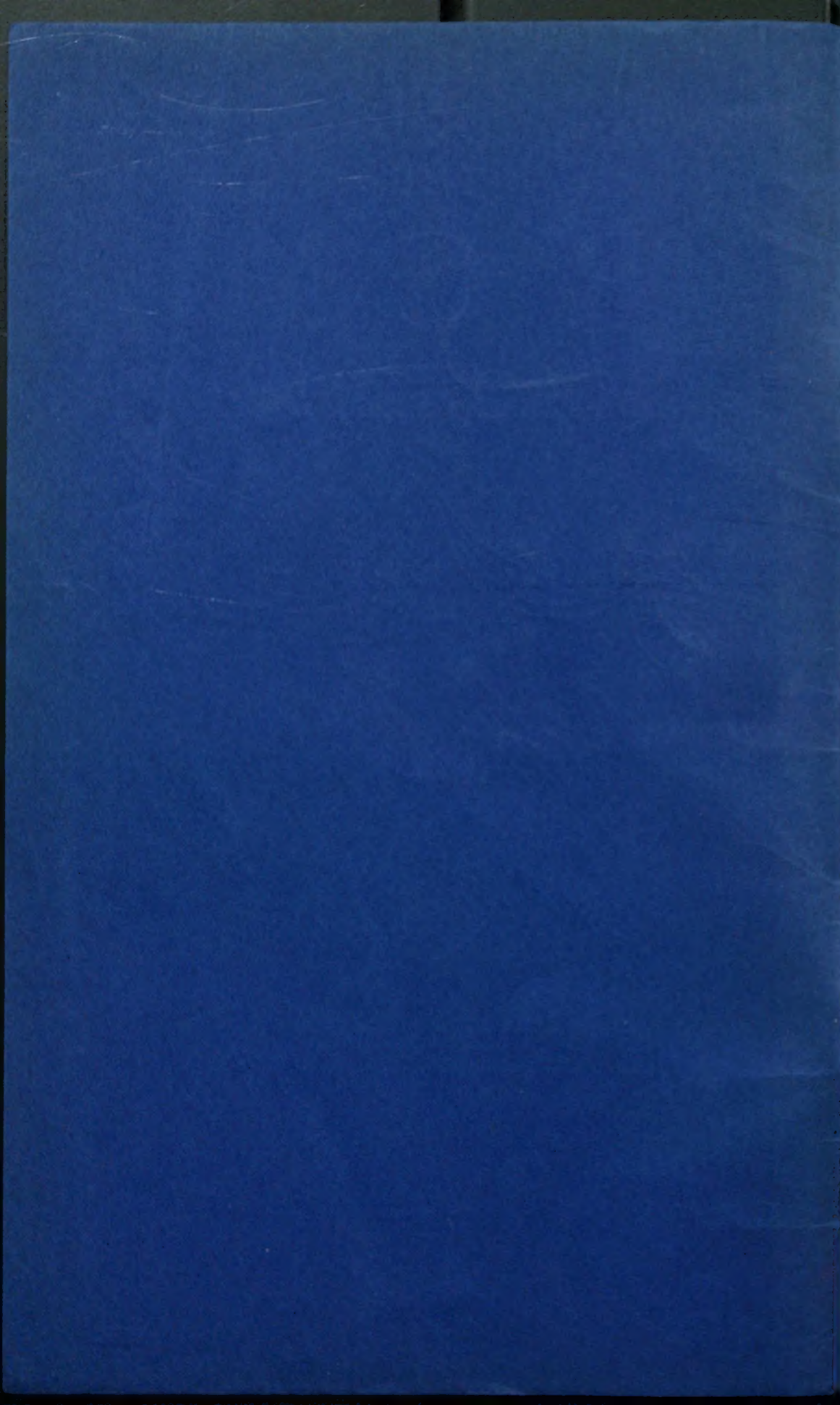
THE  
R · C · M  
MAGAZINE



EASTER TERM  
1962

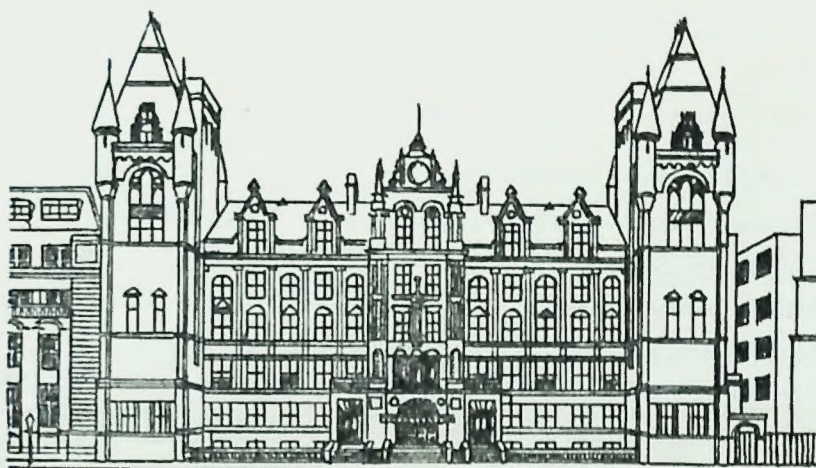
VOL. LVIII

No. I





# THE R.C.M. MAGAZINE



Gillian Ashby

THE OFFICIAL JOURNAL OF THE  
ROYAL COLLEGE OF MUSIC UNION

*"The Letter killeth, but the Spirit giveth Life"*

VOLUME LVIII No. 1

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## Director's Address

I HOPE you have all had a very happy Christmas vacation and that those of you who have spent it with your families have given them much pleasure and satisfaction.

Sir Percy Buck, of happy memory, used to remind us at regular intervals in his Appreciation Classes of the inevitability of growing old by quoting an ancient inscription found on a tomb in the Middle East. It went something like this: 'Here I lie, happy to die, for I can't think what my children are coming to.' To read the daily Press during the vacation one would imagine that we older people are saints and that you students are devils. I can't say that any of us here are worrying about you so much that we wish to die—at any rate, not yet. I think the truth of the matter is that all of us, from the time we begin to have a mind of our own, pass through various stages of development which are bound to affect our tastes, habits, and convictions. You doubtless tell yourselves that whatever happens you will remain young and up-to-date and not get like so many of the 'blimps' you see around you. I did—we all do—but life is an empirical experience. At first we are eager to learn and absorb all we can from our parents and teachers; later we begin to think for ourselves. It is at this moment that we start to form our own tastes and prejudices and if we are not careful we become complacent and self-satisfied. It is natural and inevitable that we form our own tastes and prejudices, but we must at the same time preserve a lively curiosity in life and music and develop our own sense of values in the light of our own experience and knowledge.

Those of us who have found the greatest satisfaction in the classics cannot bridge the gulf easily to atonal music. Yet we must remember that the College was founded for the advancement of music and not to preserve its *status quo*. We are continually being told, again in the Press, that music education is behind the times; yet if we changed our syllabus to fit in with every bright idea that turned up, we would be accused of instability and superficiality. There is no doubt that we are in a transitional period in music and I think it should again be stated what is the function of the College. It is here to train you as practical musicians. In spite of the experimental nature of much contemporary music at least ninety per cent of all music remains and will remain of the past. If anything is certain it is that first class performers of modern music must have a good working knowledge of music of all periods, for it is the music of the past which makes modern music possible.

I think that one of the most important things you should try to develop here is a true sense of values. In your eagerness to perfect your technique you so often miss other factors necessary in creative art. It has been said that a good artist depends more on his mind than his technique and that it is the development and solving of ideas and problems that make him a fine artist. Your performances do not improve by spending *more* time at your technique but rather by finding out how you can bring the music to life.



Naturally you explore this problem with your teacher but there is another important aspect which you should all consider: personal thought and contemplation. The opportunities are rare but I am sure they have a profound influence on our *life* and our performances. Artists of all time have found this contemplative thought essential to their creative work. I would like to read you three relevant paragraphs. The first was written by St. John of Chrysostom over 1,500 years ago:

When you look at gleaming buildings and the aspect of colonnades allures your eye, then turn at once to the vault of heaven and to the spacious meadows where herds graze at the water's edge. Who does not despise all creations of art, when at dawn in the stillness of his heart he admires the rising sun as it sheds its golden light over the earth; or when resting by a spring in the deep grass or under the shade of thick-leaved trees he feasts his eye on the far distance vanishing in the haze.<sup>1</sup>

The second was written ten years ago by Gavin Maxwell:

But to be quite alone where there are no other human beings is sharply exhilarating; it is as though some pressure had suddenly been lifted, allowing an intense awareness of one's surroundings, a sharpening of the senses and an intimate recognition of the teeming sub-human life around one . . . Later I had the same or allied sensation during the heavy air-raids in 1940 as though life was suddenly stripped of inessentials such as worries about money and small egotistical ambitions and one was left facing an ultimate essential.<sup>2</sup>

The third was written by the Music Critic of *The Times* only last week:

Music is a communion between man and man in an untranslatable language; the interpreter is not a machine moulding everything to suit his own personality, but an intermediary whose aim is truth, and for whom beauty may enhance truth but must never attempt to replace or supplant it.

You may wonder why I have read you these quotations. It is because I want to impress on you the need for practical musicians to find in contemplative thought a balanced sense of values. It doesn't matter where or how you find it; it is waiting for you in books and the visual arts as well as in nature. It is up to us never to neglect such an opportunity for there is no doubt whatever that it enriches our lives and indirectly helps us to become better musicians.

I wish you all a very happy New Year. I trust that after what I have just said you will not stand in the middle of Prince Consort Road gazing at the Albert Hall in search of beauty at the same moment as Mr. Antony Hopkins arrives at great speed in his new E type Jaguar.

1. *Aesthetics and History*. Bernard Berenson (Doubleday Anchor). p. 32.

2. *Ring of Bright Water*. Gavin Maxwell. p. 22.

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After the Director's Address on Monday, January 8, the assembly heard a short concert of songs in Scottish or Cumbrian dialects arranged or composed by Jeffrey Mark who was at the Royal College from 1922 to 1924. The singers were Valerie Masterson, Margaret Cable, Gary Fisher and Stafford Dean, accompanied by Oliver Davies.



## The Parry Room Restored

by FRANK HOWES

Since the outbreak of war in 1939 the Parry Room has been in abeyance so that its functions have been unknown to several generations of students and its name sometimes erroneously but not unnaturally applied to the Library of which it was then an annexe. With its reopening on November 30 it is restored to an even fuller usefulness, since it is now more completely integrated than heretofore both with the Library and with the general life of the College. The Director opened the proceedings by reading from the *R.C.M. Magazine* the speech which Sir Hugh Allen had made at the original opening in October 1921, in which Parry's own attitude to life is epitomized in the sentence 'to enjoy life fully you have to realize that everything a man can do in this world has some relation to something else'. This creed is at the heart of the idea that music is not only a fine art but a liberal art and is indeed one of the humaner letters. The Parry Room, which as Miss Phoebe Walters reminded the company, was the R.C.M. Union's memorial to its first president, was intended to perpetuate after his death the influence which he had exerted during his twenty-five years as Director, this liberal outlook, this enrichment of the artistic personality, this attitude to our art.

Major-General Gambier-Parry, a member of the College Council, recalled what he remembered of his uncle and portrayed for those who never knew him his robust mind, high courage and generous spirit. Miss Phoebe Walters, who must be one of the few who can speak for the students of his reign, enlarged on the need in present-day life for peace and quiet, which the Parry Room can supply. She also remarked how delighted Dr. Emily Daymond, one of the sponsors of the Parry Room, would be if she could know that one to whom she stood, in Mr. Falkner's words, as aunt to nephew to him now occupied the position formerly held by Sir Hubert, who had been the inspiration of her life. When it came to my turn I spoke as one who had not known Parry in the flesh but had felt his influence and the inspiration of the humane tradition in music which he established. I also recalled, having been present at the opening forty years back, that the Parry Room then occupied the central bay of the long Library and was used by students for quiet routine work, for browsing in the general literature that was accessible on open shelves and for specific research, which was possible through the presence of the librarian, Mr. Rupert Erlebach, while the students' lending library went on downstairs in the charge of Mr. Goldie. Mr. Falkner had already said that the new furniture had been chosen for quiet work—though not quiet sleep—and that arrangements had been made so that the Parry Room could be open whenever the College was open.

Two of Parry's *Songs of Farewell*, the epilogue of his creative life, 'My soul there is a country' and 'Never weather-beaten sail', were sung by a quintet of present students (Valerie Masterson, Doreen Price, Margaret Cable, Kenneth Woollam and Graham Nicholls). The ceremony closed with an informal formal declaration that the Room was now open by Lord Ponsonby, who conveyed the regrets of his mother, Parry's daughter, who, now 85, was disappointed at the last moment that she could not after all be present. Then we all filed down to tea with the contented feeling that the good job of restoring the room to its proper use had been duly accomplished.



# The Parry Room Library

by BARBARA D. BANNER

The reopening of the Parry Room on November 30 was an important event in the post-war history of the College and students may like to know something about the collection of books, music and manuscripts which is housed there and which is available for them to study, and how such a magnificent library came to be built up.

The basis of the collection, and its most valuable part, is the library of the Sacred Harmonic Society, which was bought for the College by subscription in 1883, the year the R.C.M. was granted its Royal Charter. At that time the College also acquired the library of the Concerts of Antient Musick, formerly preserved in Buckingham Palace and presented by Queen Victoria. To this nucleus was added the library of the College's first Director, Sir George Grove, who bequeathed to it some of its greatest treasures, including autograph letters of Beethoven, Mendelssohn and others, and the autograph manuscript of Schubert's Symphony in E major. At this period the Library was also enriched by the collection of J. W. Windsor, which included the autograph manuscript of Haydn's String Quartet in C, op. 64 no. 1; over two hundred volumes of duplicates were presented by the Trustees of the British Museum; over three hundred volumes of printed and manuscript music from the collection of John Ella were transferred from the Victoria and Albert Museum; and over a hundred volumes were presented by Mr. Edward Dannreuther, including full scores of the Wagner operas with Wagner's tempo markings pencilled in at the Bayreuth rehearsals when the composer himself was conducting.

By the time that Parry was Director the R.C.M. Collection had become the most extensive musical library in the United Kingdom. Benefactions continued to pour in, and Mr. Barclay Squire, the Superintendent of Music at the British Museum, was called in to arrange and catalogue the whole collection, which was housed in the Long Gallery at the top of the building. In 1909 the catalogue of printed music was published, and some years later a typescript catalogue of the manuscript collection was made. In 1921 the Parry Room itself was opened—a room where students could sit comfortably and read or study, and which had open bookshelves. In 1940 when the raids of the second world war began the most valuable books and manuscripts were consigned to the Strongroom, two floors below ground level, and there they stayed till the war was over. In 1946 Sir George Dyson decided to send the manuscripts to the British Museum on indefinite loan, but in 1961 the Collection was returned to us. So now the students, as well as scholars and musicologists from all over the world, can come and study the contents of this magnificent library in its original but refurbished home.

What are the Library's most prized possessions? I should name first the autograph full score of Mozart's Piano Concerto in C minor, a folio of which is reproduced facing page 7. Written in March, 1786, while the composer was striving to finish *Figaro* which was due for performance in Vienna in May, the score shows all the signs of haste and urgency which were the familiar conditions of work during the last few years of his life. The solo part of the Concerto was hastily sketched in, and while the writing out of the orchestration was evidently done with care, the solo part itself was probably left to the end and was constantly altered. The folio

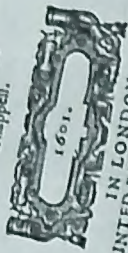


BASSVS.

# MADRIGALES

The Triumphes of Oriana,  
to 5. and 6. voices: com-  
posed by diuers seuerall  
authors.

Newly published by Thomas Morley  
Bachelor of Musick, and one of  
the gentlemen of her  
Majesties honorable  
Chappell.



IN LONDON  
PRINTED BY THOMAS ESTE,  
the younger of Thomas Morley,  
at the Signe of the Gunne.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and beams. The score is divided into two main sections by a double bar line. The first section contains several measures of music, including a complex passage with many beamed notes. The second section continues the musical composition with further notation. The handwriting is in ink on aged paper.



in question illustrates this point—it is from the last movement. Mozart obviously wished to make the solo part more brilliant here, and the original black ink he had been using has been superseded by some of indifferent quality which has faded, making the ornamentation difficult to read. In fact, in the early editions of this work the notation of the solo part greatly varied, but this manuscript, once owned by the stepson of Mozart's first publisher, is the authoritative source for the whole work.

I should also rate very highly the autograph manuscript of Schubert's Symphony in E, composed in August, 1821, and bequeathed to the College by Sir George Grove. This is a full-scale work in four movements, complete in all its thematic detail, but with none of the orchestration filled in except for the first 112 bars. In 1846 this manuscript was given by Schubert's brother Ferdinand to Mendelssohn, who, it is said, intended to complete it, but which his premature death in 1847 prevented him from carrying out. The manuscript then came into the hands of Mendelssohn's brother Paul, who in 1868 presented it to Grove. Many people (including Frank Merrick) have completed the orchestration of the work, and another of these—John Francis Barnett—has an interesting story to tell about the manuscript. One night Barnett went to dine with Grove at his house in Sydenham, where the two men were to discuss his arrangement of the Schubert work. Grove had lent the manuscript to Rockstro, who was to write about it in Grove's Dictionary. He was to join the other two for dinner and bring the manuscript with him. But when Rockstro arrived Barnett noticed that he had nothing with him that looked like a score, and it turned out that Rockstro had left the manuscript in the train. Telegrams were hastily sent up and down the line, but nothing more was heard of the score that evening. The chances of recovering it seemed slight, as there was no address on the wrapper and no means of identification. However, a wire was received the next day to say that the manuscript had been found at Norwood Junction. Such are the hazards which the world's treasures only precariously survive.

Even more dramatic was the discovery in 1956 of two original Beethoven letters,<sup>1</sup> bringing our total to 21. These two had lain unnoticed in the College safe for more than 50 years! This cache also produced a first edition of Schubert's 'Erkönig' as well as an autograph manuscript of a part-song of Schumann and letters from Mendelssohn, Gladstone, William Morris and others. The number of unique copies which the College owns of important early editions of music is extraordinary for an institution which is not State-owned and has no money for buying in the world's sales rooms. There is Nahum Tate's libretto, for instance, for the first performance of *Dido*—the only known copy; Robert Jones's *Third Book of Aires* (1608); Blow's *Choice Collection of Lessons for the Harpsichord* (1704); and the *Harpsichord Master* (1700). All these are in continual demand by musicologists. In less demand, but of hardly less importance, is the College's very valuable collection of early treatises on music, some of them dating from the 15th century and containing marginal notes in a contemporary hand, as well as strange, interpolated, hand-painted illustrations.

I think scholars are aware that there is important research to be done in the various libraries in England identifying and collating the fragments of parchment which have been used to cover early partbooks. Here someone should start by looking at our set of Tallis's and Byrd's *Cantiones* of 1575, which have been covered in parchment belonging to two centuries

1. See *Beethoven Letters in the Royal College of Music* by Emily Anderson, with facsimile, in *R.C.M. Magazine*, Vol. LIV. No. 2.

earlier. Probably the choirmaster on receiving his partbooks wished to bind them and used for this purpose whatever came to hand. This proved to be a huge page of parchment, which he cut into six strips to protect his music. If we could join these six strips together again we could transcribe what was on them and add to our meagre store of 14th century music. So now the covers have been photographed, and Dr. Andrews is going to put the jig-saw together and decipher it for us as the notation has easily survived its 600 years of life. These fragments then are the oldest things we have in the Library. They are part of a Sarum Gradual written in 1340 or '50—only a hundred years or so after 'Sumer is icumen in'. They are therefore of national importance.

Any student who wants to study modern methods of restoration and a more practical kind of scholarship combined with scientific aids, should make a study of manuscript number 921. This is a set of Ayres and Fancies by John Jenkins for two bass viols and organ. When this manuscript came into my care soon after the war, having been in the Strongroom throughout the raids, it was contained in a plain R.C.M. envelope—a tattered collection of manuscript leaves from which half the black notes had dropped out and were resting at the bottom of the envelope, as the ink had acidified and corroded right through the paper. I showed these fragments to Thurston Dart and asked his advice about having them restored. He thought that a little might be done, but not much. So I sent the MS. to the British Museum for comment. There Miss Willetts, the Assistant Keeper of Manuscripts, offered to do some work on it, and in 1959 she produced the results of what she had done. If anyone wants to study a fascinating job of musical detection, research, scientific knowledge and immense patience and skill he should look at her report, which I have had bound in with the finished reconstructed manuscript so that posterity can judge her methods. First of all, she made a correct foliation of the pages, which each previous owner of the manuscript had failed to do. Then she sent off a full set of instructions to the expert, each page having its own comments as to the old and new foliation, and notes relating to the inner and outer margins. These pages were then washed and treated so as to extract the acid from the ink. They were then 'gauzed', with all the loose black notes put back in their places; that is to say, each page was 'imprisoned' in a fine layer of diaphanous silk almost invisible to the eye. Then the whole re-constructed work was put into a plain modern binding: an ordinary buckram covering hiding a wholly extra-ordinary piece of work.

Finally, let me say it is not only the mediaeval, Tudor and Jacobean periods that are well represented in the Library. We have one of the best collections of the Walsh editions of Handel in the country; and there are first editions of Boyce, Corelli, Vivaldi and Arne, as well as the first English editions of Mozart, Haydn and Beethoven; and all the modern, complete editions of the classical composers in reliable texts. There are text books and histories in all the European languages, and in some Oriental ones, such as Arabic. There are facsimiles of the autograph scores of the B minor Mass, *Messiah*, *Tristan*, the Jupiter Symphony and many others; and there are photostats of the sketches of Elgar's Third Symphony.

So I hope the students will follow Parry's precept and make the most of the extraordinary Library which the present Director has once again made available to them.



## Concerts for Refugees

by SHEILA M. NELSON

Last August a group of young musicians from British Universities made a concert tour of Austrian refugee camps. In the party were two ex-R.C.M. musicians, Clare Shanks and myself. The eleven of us, led by Peter Renshaw who planned the whole trip, packed into a twelve-seater mini-bus, emerging after covering vast distances to share the wooden hut, straw-palliasse, washing-at-the-pump existence of the refugees. We averaged a concert a day in different camps, hospitals and old people's homes, and packed a host of new experiences into those three broiling Austrian weeks.

Few of the refugees had heard a live concert for the last fifteen years or more, and we had been warned to expect an apathetic reception. But good advance publicity by radio and the newspapers, followed up by personal contact with the refugees through U.N.A. International Service representatives and through 'work campers' who go out for a few months to help these people build their own brick houses, all helped to create interest before the concert. The inquisitive, bare-footed children surrounding our red van on its arrival at any camp soon became friends, over-eager helpers, and publicity agents, so that well before the concert the room would be crowded by rows of crosslegged children or old women wearing dark clothes and black head-scarves. Outside, leaning on window-sills, jostling in the doorway, or merely sitting on the ground would be a number of older children and parents; in fact often the only thing lacking in this friendly atmosphere was room for us to play.

On the other hand, an audience which was already assembled before we arrived often seemed mute and acquiescent, incurious and stolidly unresponsive. But these Yugoslav, Rumanian, Hungarian and Bulgarian people are by nature musical, and a very few concerts taught us how to build a programme which would carry them with us. Personal introductions in German by Julian Hall, our flautist, raised the first glimmer of response as he finished up 'und Ich bin Julian!' The old ladies in particular smiled back at him. Then a lively piece such as Grainger's 'Shepherd's Hey' gave the audience a chance to see all eight string and three wind players at work, and nodding heads and tapping feet told us that some at least of the refugees were listening. A quieter item came next; chamber music with wind, and string quartet movements, of which Haydn's Emperor Variations was the most popular. The opening theme was no sooner recognized than a roomful of old folk would be singing it as we played. The closing variations brought a dead silence.

Bach's name often caused a rustle of anticipation, and a chorale for voices and strings became a regular feature. Our other vocal items (all the instrumentalists sang) were usually one group of negro spirituals for male voice quartet, and one of folk songs for full choir. In between these we placed a concerto item, usually one of Bach's movements, with one or two solo violins, violin and oboe, or even the Brandenburg No. 2 with the trumpet part played on the clarinet.

After the second vocal group we would throw all we had into conveying the rhythmic verve and national characteristics of Bartók's Rumanian Dances, or a Brahms Hungarian Dance or even a very café arrangement of Strauss's Blue Danube Waltzes. And the refugees would respond, just

as completely : they laughed, they clapped, they bravoed, they cried; we were their friends, they were ours.

There was not much Wigmore Hall about our performances, but we had to play well whether it was Bach or Grainger, otherwise our audience would just chatter loudly ! We failed signally with Grieg's Holberg Suite; perhaps they sensed an artificiality in a nineteenth-century composer imitating an earlier style, or perhaps we just did not perform it convincingly. It certainly caused some loud 'shushings' at two camps !

As a musical experience, playing to an audience almost unprejudiced about composers gave us a direct contact which was very rewarding. Practically, too, we learned a good deal about performance—particularly about concentration. By the seventh concert my playing of Bach's A minor violin concerto was unaffected by a baby falling out of the window and a table collapsing with a bang, and 'Steal Away Home' at our final concert pursued its peaceful course without falter as a flock of ducks quacked their way home past the open window behind the singers.

We returned to England a bit the worse for wear but with an undimmed exuberance which left its mark on a Customs Officer, a Corner House, and the B.B.C. before we finally dispersed. Next year's trip is being planned on a larger scale since U.N.A.I.S. feels as we do that music has once again proved a powerful breaker of international barriers.

## Musical Instrument Technology

by TREVOR BARNARD, G.I.M.I.T., A.R.C.M.

*During last term lectures were given for the first time by Mr. Henry G. Rogers for pianists in Grades IV and V on The Mechanism of the Piano, which included information on maintenance and tuning.*

I do not suppose that many R.C.M. professors and students have heard of the Institute of Musical Instrument Technology. I must confess that I had not until about a year ago and my knowledge of its existence came about like this. I was engaged to give a recital at a Music Club and, on arriving at the small town in question in the late afternoon, I went straight to the hall where the concert was to take place that evening, in order to try out the piano. To my horror I discovered it to be wildly out of tune. I approached the Secretary who told me that the piano had been tuned that morning by the town's only tuner. The explanation seemed to be that this gentleman was overworked and could spend only a few minutes on the job. This experience made me determine to take a course in Musical Instrument Technology, which covers piano tuning, maintenance and repairs, acoustics, mathematics, and history of musical instruments. Although this caused great inconvenience to my musical activities I was quite decided that such a situation should not cause me distress again.

On my first day at the Technical College I remarked to the instructor that I hoped to pass my tuning test in a few weeks, as I thought that having perfect pitch would be a tremendous asset. He smiled tolerantly. A month later, after hours of sweat and toil, I realized the foolishness of my prediction. Previously I had thought, like many musicians, that I had a good ear. When trying to put in unisons and perfect intervals, the first stage, I realized how undeveloped my ears really were. I found they



tired very easily. Having passed the first stage I next arrived at the hardest thing of all, i.e. to learn to put in a scale of Equal Temperament, upon which the tuning of a piano is based. This is in the region of the keyboard between F33 and F45. Let me explain that this scale is a compromise, which dates from the 1640s. As it is impractical to tune intervals perfectly (this can be proved mathematically) the tuner has to narrow the fourths by approximately one wave, or beat, per second, and the fifths by approximately half a beat per second. The thirds must then be sharpened, as must the sixths. The only perfect interval is the octave. The degree of accuracy and sensitivity of ear required for this undertaking cannot be expressed in words. It certainly opened my eyes (or should I say ears) to a new world. Then one has to learn to tune octaves, which have to be beatless, apart from the last octave and a half in the treble, which has to be gradually sharpened. The reason for this is that the human ear does not accept perfect octaves in this region of the keyboard.

After about eight months of continual practice and frustration I took my tuning test and passed, which gave me a great sense of satisfaction. The Instructor then suggested that I should take the Graduateship Examination of the I.M.I.T. For this I had to write two theses, one on Acoustics and the other on the Development of Keyboard Instruments Since 1350, each paper having a minimum of 3000 words. In addition to this and the tuning test, I had to pass a repairs and maintenance test as well as a fully comprehensive mathematics paper. Upon my election I learnt, to my amazement, that I am the only professional musician who is a member of the I.M.I.T. This, in my opinion, is a great pity for the knowledge I have gained will be of tremendous use in the future. Indeed, my ears are now so well developed that when I listen to the leading professional orchestras I am continuously irritated by the sounds they produce! I therefore feel that musicians would find the I.M.I.T. course immensely stimulating and beneficial. It would also teach them to understand and appreciate much more how their instruments work. There are at present very few instrumentalists, especially pianists, who have this detailed knowledge.

## THE NEW BUILDING FUND APPEAL

The total of the Fund now stands (in December) at £59,787, received from 329 subscribers. This consists of donations and covenants received and does not include several sizeable gifts which have been promised. Of this sum, £22,764 has been subscribed by members of the Council and the Teaching and Administrative Staffs of the College. The rest comes from ex-students, well-wishers, some business concerns and only one Trust normally associated with appeals of this kind. The target was £200,000 by December 31, but the tempo has been so slow that this is not now attainable and the Campaign has been extended until the end of March or April.

The Campaign has been operating in various parts of the country, and a large number of covenants has been obtained by helpers campaigning in their own localities. There are, however, many parts of the country as yet untouched because of the lack of volunteers.

You can do the Royal College of Music a very great service by assisting to run the Campaign in your area. Brochures can be obtained from the New Building Office at the College by any who wish to help us to ensure that the Royal College of Music, by building this modern extension keeps not only abreast of, but ahead of the times.

CAMPAIGN DIRECTOR

## SIR ARTHUR BLISS BIRTHDAY CONCERT

October 19

Violin Concerto ... .. José Luis García  
*Conductor:* Richard Austin

Pastoral, 'Lie strewn the white flocks' ... .. Arthur Bliss  
*Conductor:* Sir Arthur Bliss  
*Mezzo-Soprano:* Margaret Cable  
*Flute:* Janet Avery  
*Leader of the Orchestra:* Warwick Hill

The social and economic conditions after the first world war had a direct effect on the art of the 1920s. The marathon orchestra of the *Gurrelieder* could no longer be sustained financially, and exhaustion from the war affected composers no less than anyone else. These were two of the factors which led to a revival of classical forms, often incorporating the undemanding spirit of jazz. Neo-classicism was one answer to the problems facing a composer then and undoubtedly it produced some fine music. But there were some who avoided this escape hatch unequivocally. Bliss was one of them. After studying at the College and Cambridge, he served in the forces during the war and was wounded. But he came out of it all with great optimism and by 1922 his *Colour Symphony* had set the scene for his development; since then his ardent dedication to many and varied tasks has made him a bulwark in English music. The position Bliss now maintains as Master of the Queen's Music is the climax to a life of incessant industry and many distinctions.

Sir Arthur conducted his *Pastoral* with a choir and orchestra that filled the platform. I understand that the programme had been prepared in a fortnight—a formidable task at any time, let alone in the first term of the year. In view of this it would be unfair to stress that we heard few of the words. But too many singers can sometimes be as bad as too few, especially under conditions of limited rehearsal. It was, nevertheless, a spirited performance, and credit must go to the choir and orchestra, along with Mr. Austin and Mr. Russell, for their speedy endeavours in shaping the performance. Margaret Cable's gentle lyricism in the 'Pigeon Song' was warm and eloquent and Janet Avery's flute played Pan with dexterity and a fine tone. José Luis García's performance of the Violin Concerto was a thrilling experience. It proved him an artist, and events since may well have made this a significant point in his career. The Director introduced Sir Arthur and Lady Bliss to us informally at the 'hop' which followed, and the anecdotes and high spirits made an ideal conclusion to the concert.

It sometimes happens that a critic fulfils in his work the true function of criticism, which is to interpret the artist to the listener. Despite his often cruel satiricism, Shaw was such a critic. So it was no small credit to the R.C.M. when he wrote in *The World* in 1890: 'The performance of *Così fan Tutte* by the pupils of the R.C.M. at the Savoy was much better than an average performance of *Don Giovanni* at Covent Garden. It had been assiduously rehearsed from beginning to end and was a great occasion.' Bliss's concert was also 'a great occasion' because it indicated that the R.C.M. is still exerting an active force in the musical life of London in paying tribute to a composer who is part of its heritage. The concert was a token of our pride in the achievements of Sir Arthur Bliss.

EDWYN ROXBURGH

## DISTINGUISHED VISITORS

Among the visitors to College last term were Sir Jack Westrup, Lady Allen, Madame Editha Grepe, Sir Robert Mayer, Mr. James Robertson, Professor and Mrs. Haugh (U.S.A.), Dr. Erik Chisholm and Mr. Dennis (Capetown).



# THE PRESIDENT'S CONCERT

November 16

Overture: <i>Die Meistersinger</i> ... ..	Wagner
Conductor: Richard Austin	
Sinfonia Concertante ... ..	Haydn
Violin: Margaret Roose	
Cello: Martin Elmitt	
Oboe: Michael McKenna	
Bassoon: Robert Bourton	
Conductor: Harvey Phillips	
Psalm 150 ... ..	Mauduit
Au joli jeu ... ..	Jannequin
The animals improvise counterpoint ... ..	Banchieri
On a henpecked country squire	} from <i>Five Epigrams</i> ... Nicholas Maw
On a lady famed for her caprice	
Andrew Turner	
The Students' Polyphonic Group	
Conductor: Geoffrey Shaw	
Blest Pair of Sirens ... ..	Parry
Conductor: John Russell	
Leader of the Orchestra: Warwick Hill	

The President's Concert has become an important annual event in the life of the College. This year we assembled once again to welcome Queen Elizabeth the Queen Mother and to show our loyalty and affection.

It was a well-chosen programme since each item represented a different aspect of our musical training. The *Meistersinger* Overture makes a fine start to any concert and celebrates the pomp and ceremony of a Royal occasion as fittingly as it depicts the civic pride and pageantry of 16th-century Nuremburg. After a slightly shaky opening the orchestra soon found its form, and gave a glowing performance.

Last year we had an abundance of pianists in Bach, and of singers in Vaughan Williams. This year strings and wind were given the chance to show their ability in Haydn's *Sinfonia Concertante*. Any opportunity to hear a little-known Haydn work is sure to yield many enchanting moments, and this one proved no exception. I particularly liked the opening of the slow movement. A less original composer than Haydn would have paired his solo instruments in the obvious way—string with string and wind with wind—but by combining violin and bassoon and answering these with oboe and cello some quite exquisite and unexpected tone-colours were produced. The performance was excellent and the four soloists played their exacting parts with style and finish.

Then came the Students' Polyphonic Group, conducted by a student, Geoffrey Shaw. The unaccompanied voices sounded rather thin after the orchestra, but the students comprising this group are not chosen for the quality of their voices so much as for their musicianship. (Why are the two so seldom compatible?) They meet and work together to widen their musical knowledge and to explore the unfamiliar. A highly commendable activity that deserves every encouragement.

Finally the Choral Class joined the orchestra in a rousing performance of *Blest Pair of Sirens*. College owes an incalculable debt to Parry and to the whole English musical renaissance in the late 19th-century of which he was a part; and yet to most students to-day his music sounds old-fashioned. As long as he is writing for the orchestra only I think this is a fair criticism, but the moment the voices enter the whole work comes alive. Certainly it was a moving experience on this occasion and a fitting end to a splendid concert.

When the music was over the President presented the prizes. While this was happening my mind went back to a similar occasion during the War: a Special Concert in 1943 when Queen Elizabeth the Queen Mother was also present, but not as President.

As queen and mother she was there to watch her daughter, a very young and shy Princess Elizabeth, our then President, fulfil the same duty she at that moment was so graciously performing. Time passes quickly and there must be few present students who know that as Princess Elizabeth, the Queen was our President from the death of her uncle, the Duke of Kent, until her accession. We are happy that she is still our Patron, and doubly happy in having a President so near to her and at the same time able to take such a personal interest in the College. Long may these inspiring visits continue !

ANGUS MORRISON

## R.C.M. UNION REPORT

The general livening-up of the College, with more activities and a great many more students, has brought busy-ness for the Union with many enquiries from newcomers, and we are glad to welcome them. Quite a few of the summer term leavers have now joined up as full members and we hope that they will long maintain their connection with College.

A generous legacy of £250 from the late Mrs. Stansfeld Prior (who died last Spring) came as a very pleasant surprise. The money has been invested and will be kept as a 'special gift' to help older members if and when required, which was the desire expressed in Mrs. Stansfeld Prior's will.

The Annual General Meeting was held on Friday, November 24, in the Donaldson Museum and we were glad to see many more members than we knew were coming. The only item of business except routine, was put from the Chair. The Director said he felt that the Union was not as well supported as it should be by the students and that they, in their turn, hadn't enough money to run their own shows; therefore he had come to the conclusion that a flat rate of 21s. a year for all students, payable with the fees, should now be the rule. This 21s. would be divided equally between the Union and the Students' Association.

The Guest Speaker after tea was Mr. Ivor Newton, who spoke delightfully of his reminiscences as an accompanist. He said how little the present-day student knows of the great names of the past. His memories ranged from Madame Calvé to Ysaÿe, Clara Butt and Chaliapin, and auditions with Beecham and Harold Holt. He described Calvé (the great Carmen of her day) as 'superb' although she was allergic to singing any song in the correct key, which caused him to become expert at transposing ! He called Ysaÿe (the famous Belgian violinist) a great human being, an extremely fine artist and so kind. One good tale was of Clara Butt. When she was singing with the combined Brigade of Guards, the officer conducting called out 'Play up boys, I can't hear you !'

Mr. Newton's belief is that only once in a long spell of years is a truly great artist born but he instanced Casals, Clara Butt and Chaliapin, all being born in the 1870s and all phenomenal musicians. He had fascinating stories of the great Russian bass, who rarely sang to a given programme and when on the platform, would select his choice —maybe it would be something that Mr. Newton had never seen before. Of College professors of the past he had a story of Sir Frederick Bridge giving a class in Tonic Sol-fa. There was a knock on the door. Sir Frederick said, 'Who's there ?' 'Buck,' came the reply (Sir Percy Buck). 'You can't come in,' said Sir Frederick, 'this room is full of doh !'

Finally Mr. Newton said how rare it was to-day to find a singer with good diction and he picked out three who he thought were unquestionably the best of late years: Plunket Greene, John Coates and Keith Falkner. One could go on and on quoting his stories; it was an entirely delightful and fascinating talk.

PHYLLIS CAREY FOSTER

*Hon. Secretary*

## HONOURS LIST

In the New Year Honours Parry Jones was awarded an O.B.E.



## CHAPLAINCY TO THE UNIVERSITY OF LONDON

The first efforts to get a University Church Society going in London were made before the war in the late thirties and the aim of these pioneers was to establish a Church of England Chaplaincy. This aim was realized after the war and there is now a very flourishing Chaplaincy with its headquarters at 6 Gower Street. The Chaplain himself is the Revd. Preb. Gordon Phillips and he has many helpers, and his assistant Chaplain for the West London Colleges is the Revd. Ivor Smith-Cameron.

The University Church is St. Georges, Bloomsbury Way, but we in the West London area have the use of Christ Church, Victoria Road, W.8, where the Eucharist is celebrated at 9.0 each Sunday in term, and Evensong is sung at 7.30 p.m. with University Sermon. Apart from the communal life at Christ Church each College has its own Society. In our College the Society meets in the Committee Room, next door to the General Office, every Monday at 1.15 p.m. We study all aspects of the Christian life and we invite outside speakers to talk to us. This term we have been able for the first time to hold a College Eucharist. This took place one Monday at the time of our usual meetings.

We shall be very glad to welcome any interested people at our meetings.

FREDA WOOLNER

## LOST MEMBERS

Would readers who know the address of any of these Members, who have lost touch with the Union, kindly send it to the R.C.M. Union Secretary at College: Mrs. E. J. Durrand (E. J. Morrison), Mrs. Pearce (Stroud, Glos.), Miss Margaret Brown, Miss Avis Hornidge, Miss Audrey Jones, Mrs. Sharpe (Gwendolen Allport), Mrs. Turner (P. Candler), Mrs. Wolter (Mabel Lambert).

## PRACTISING IN COLLEGE

On January 18, 1962, the Director, Registrar, Bursar, Miss Gale and Mr. Manning attended a meeting of the Students' Association Committee. Among the topics discussed was the new fee for practising (£2 a term for one hour a day). The general student opinion was put forward, and the Director was in full sympathy with it. But with the Bursar, he pointed out the necessity for this fee, the minimum that could be charged at present to cover the expenses of this project and the cost of maintenance. When more pianos were available, it would be possible to book more than one hour a day, and the Director thought the students would be getting good value for money.

S.A. COMMITTEE

## DATES TO NOTE

- |             |   |
|-------------|---|
| February 14 | Director's Concert, including a Mozart Serenade and Berg's Kammerkonzert. |
| 20          | Lecture by Dexter Perkins on Anglo-American Relations.                    |
| 22          | Walton Symphony No. 2, First Orchestra.                                   |
| 27          | Hindemith Trauermusik, Horovitz clarinet concerto, Chamber Orchestra.     |
| March 2     | Henry Wood Birthday Concert, R.A.H.                                       |
| 3-4         | Chamber Orchestra performs in Sherborne and Winchester.                   |
| 6           | Lecture by Colin Cowdrey on Test Matches in Australia.                    |
| 16          | St. John Passion, R.C.M.  |
| 17          | St. John Passion, Chichester Cathedral.                                   |
| 23          | Opera Workshop.   |

# Obituary

## JOAN ELWES

1895 — 1961

Many hearts have been saddened, and many memories stirred, by the news of the death on July 23 of Mrs. Lindsay Jopling, better known to musicians as Miss Joan Elwes. It is a long time now since she gave up her career as a concert singer but she is still vividly remembered as one of the finest Bach singers of her generation.

Artists are sometimes lucky enough to appear in the right place at the right time. It was fortunate for Joan Elwes, and for the music of England, that she came to maturity as a singer when Bach was beginning not only to be appreciated, but to be popular. She had close association with such great Bachians as Sir Hugh Allen, Sir Steuart Wilson and the present Director of the Royal College. She went the round of the music festivals and she included the London and Oxford Bach Choirs in her orbit.

But she did not only sing Bach. I remember, during the last ten years, many occasions in her house when, after a day of domestic busy-ness, she would sing *Dichterliebe*, *Die Schöne Müllerin*, *Die Winterreise*, or French songs (her singing of Fauré was notable). The music might well range from Carissimi to Charpentier. One marvelled at her vitality and at her technique—a technique which enabled her, years after she had ceased to be a professional singer, still to show how it ought to be done.

The children of Buckinghamshire will miss her school concerts—she had a way with children. All of us who knew her mourn the loss of a great artist and a great personality but, above all, of a most lovable friend.

SYDNEY WATSON

## HEDDLE NASH

1896 — 1961

I first heard about Heddle Nash when I was in Milan in the late twenties. My fellow students told me with great glee of how, at a Milan performance, when Heddle had to threaten another member of the caste with a whip, he displayed more temperament than the most temperamental Italian and whipped him out of the theatre. It seemed that there was a good deal of jealousy because Heddle, an Englishman, had been given the part to play in that stronghold of Italian singers, who had goaded him beyond endurance. This story made me anxious to meet him which I did when I returned to England. Imagine my astonishment to be confronted by a handsome dark man with luminous brown eyes and a gentle manner!

He was a serious artist, utterly dedicated to singing, but he had a charming sense of humour and once told me this story against himself. He said: At the beginning of my career I sang *Faust* at Sadler's Wells and going home in a crowded bus I had to stand. Sitting underneath me were three girls who had evidently been to the performance. One said, 'Didn't you love Heddle Nash?' To which the other replied, 'Yes, he was marvellous.' Whereupon the third girl, in a rather blasé voice, said, 'My dear, have you met him?'—and after a slight significant pause—'so disappointing.'

Heddle was a born singer and the beautiful effects he obtained were, one felt, instinctive. I remember a particular performance of *The Dream of Gerontius*. It was at a Three Choirs' Festival and I was sitting the full length of the cathedral away from the soloists. I have only to close my eyes to recall the unique quality of Heddle's voice ringing out in 'Sanctus Fortis' and the exquisite pianissimo of 'I went to sleep'. I am sorry that his recorded performance is not now available for all young students to hear. His stillness on the platform was a lesson to all singers who feel that they must 'move' all the time. But in complete contrast, I also heard him sing 'David' in *The Mastersingers* at Covent Garden. It was superb. He projected the youth and gaiety of the young apprentice in a performance that has never, in my estimation, been equalled.



In 1940 it was my good fortune to be asked to play 'Marguerite' in *Faust* for the New Zealand Centennial Celebrations, and although I had not taken part in stage performances before, I learned the part and sang it with Hedde as my very handsome Faust. He helped me in endless ways with the acting, and how proud I was when during the Garden Scene he whispered to me, 'Your movements are lovely tonight, so easy and flowing—you are learning.' That meant more to me than all the newspaper criticisms.

He died on August 14, only two years after his appointment to the College staff. It is hard to realize that he is no longer with us, but the sound of his voice will stay with me until the end of my life.

ISOBEL BAILEY

## EDITH WOLRIGE GORDON

1891 — 1961

Edith Wolrige Gordon, who died on October 4, was a person of sterling worth. She joined the R.C.M. Union in 1924 and continued a faithful and interested member. In 1930 she became assistant Hon. Secretary under Miss Marion Scott. I succeeded her in 1938 when she left London to live in Berkshire. Here she continued her interest in music, being organist and choirmaster at Aston Tirrold Church until her death. Those of us who knew her greatly regret the loss of our friend.

DOROTHY MORTIMER HARRIS

## LUCY PARKER

1875 — 1961

Mrs. Parker, who died on October 10, will be remembered with affection by many past students. Her husband was caretaker and doorkeeper at the College for years, and his top-hat (alleged to have been given to him by Sir Hubert Parry) was as much part of him as the fringe of black Edwardian curls was of Mrs. Parker's personality. After Parker's death, Mrs. Parker left College, but she returned after the war to help in the cloakroom. There she dealt with the students with a mixture of motherly help and advice, humour, stern admonition and a half-playful slap when she thought fit. Latterly her reminiscences ranged over the decades irrespective of chronological order and were delivered with dignity and immense drama. Whether they referred to the time when 'her girls' in an upholstery workroom were doing a rush job for Buckingham Palace or to the later making of the College Concert Hall curtains might be far from clear, but the result was a pot-pourri of fun, wisdom and fantastic tales throughout which the constant feature was a joyous devotion to the College. We are fortunate to have had such happy loyalty, and she will long be remembered with gratitude.

URSULA J. GALL

## LESLIE STANTON JEFFERIES

1896 — 1961

The general public will no doubt best remember Stanton Jefferies in the role of 'Uncle Jeff', broadcasting in those early Children's Hour programmes; but we shall not forget that he was one of the few real pioneers in what was then an exciting new form of sound transmission.

Stanton Jefferies was born on September 4, 1896. He won an Associated Board Exhibition in 1913, got his A.R.C.M. in 1914, and an Open Foundation Scholarship to the Royal College in 1915—only to leave, almost at once, to join the Ninth Royal Warwickshire Regiment. When he left College for good, in October 1920, he became organist and choirmaster at St. Bartholomew's the Great, Southwark, and associated with the Marconi Wireless Company. In 1922 he became the first Musical Director of the B.B.C.—and, in those early days, that was a very different job to what it became

subsequently. It was a question of putting one's hand to whatever needed doing—conducting the orchestra, arranging the musical programmes, accompanying and announcing artists, reading the News, or taking part, and becoming very popular as an Uncle, in *Children's Hour*.

Many of us older ones will remember that green-curtained studio, high up in Savoy Hill, where we were glad of his advice and assistance in making our first broadcasts from 2LO. We also remember with nostalgic pleasure the tea-party at Fullers, in Kensington High Street, which followed his marriage in 1922 to Vivienne Chatterton, who was still a student at College. Besides making a name for herself, both as singer and actress, she was able, in those pioneering days, to be of great assistance to him; and, indeed, she was one of the first to use a microphone—or a hand-telephone, as it was then known.

In 1936 Stanton Jefferies left the B.B.C. to become Musical Director of Odeon Theatres Ltd. In the second world war he served in the Royal Artillery, returning to the B.B.C. till 1956 as a producer in the Light Music Department, where he was connected with, amongst other popular programmes, 'Those were the Days'. He died on October 21, 1961. Looking back at those early enterprises of the 1920s, he, perhaps, would have agreed that *those* really were the days.

EDWIN BENBOW

## BIRTHS

Jacob: To Gordon\* and Margaret, a son, David Gordon (brother for Ruth) on July 29, 1961

## MARRIAGES

Myatt-Lucas: Anthony J. Myatt to Margaret R. Lucas\* on April 3, 1961  
 Abercromby-Hunt: Eric James Abercromby to Gillian Hunt\* on May 20, 1961  
 Ferguson-Young: Leonard C. Ferguson to Enid C. Young\* on August 7, 1961  
 Busbridge-Marshall: John Busbridge\* to Laura Marshall\* on November 18, 1961  
 Hong-Lynn: Yat-Pang Hong\* to Illinoi Lynn\* on December 7, 1961

\* *Royal Collegian*

## DEATHS

Parker: Lucy, on October 10, 1961  
 Stanton Jefferies: Leslie, on October 21, 1961  
 Egerton: Helen Mary, on October 29, 1961  
 Ord: Boris, on December 30, 1961  
 McCleary: George Frederick, on January 2, 1962  
 Peasgood: Osborne, on January 25, 1962

## PUBLICATIONS RECEIVED

### Books

James Blades: *Orchestral Percussion Technique*. O.U.P. 10s. 6d.  
 Eric Blom: *Some Great Composers*. O.U.P. 6s.  
 Martin Cooper: *French Music*. O.U.P. 7s. 6d.  
 Jane Corbett and Vera Yelverton: *Music for G.C.F. 'O' Level*. Barrie and Rockliff, 12s. 6d.  
 Quaintance Eaton: *Opera Production*. O.U.P. 52s.  
 Basil Deane: *Albert Roussel*. Barrie & Rockliff, 25s.  
 Alec Robertson: *Music of the Catholic Church*. Burns Oates, 8s. 6d.  
 Gunther Schuller: *Horn Technique*. O.U.P. 12s. 6d.

### Music

Benjamin Britten: *Corpus Christi Carol*. Voice and Piano. O.U.P. 3s. 6d.  
 John Chaffers: *Sleep*. Voice and Piano. Chappell, 2s. 6d.  
 Arnold Goldsbrough: *Two Scarlatti Sonatas arr. for Organ*. O.U.P. 3s. 6d.  
 W. H. Harris, arranged Gritton: *Lead Kindly Light*. Unison and descant. O.U.P. 8d.  
 Gordon Jacob: *Suite for the Virginal*. O.U.P. 10s. 6d.  
 F. J. Moeran: *In Youth is Pleasure*. Voice and Piano. O.U.P. 3s. 6d.  
 Robin Orr: *I was glad*. Motet for S.A.T.B. Hinrichsen, 1s. 6d.  
*Jubilate*. Choir and Organ. Stainer & Bell, 9d.  
*Te Deum*. Choir and Organ. Stainer & Bell, 1s.  
*Three Preludes on Scottish Psalm Tunes*. For Organ. Hinrichsen, 4s.  
 Harry Stubbs: *Realization of Purcell's 'Lost is my Quiet'*. Cramer, 3s.  
 Freda Swain: *The Lark on Portsdown Hill*.  
*The Green Lad from Donegal*. Voice and Piano. Augener, 3s. each.  
 Ralph Vaughan Williams: *Serenade to Music*. Full Score. O.U.P. 14s.



## BOOK REVIEW

*Vaughan Williams.* By James Day. J. M. Dent, 15s.

The volume of Vaughan Williams literature is already quite impressive. Serious students will know Frank Howes's excellent work-by-work guide and V.W.'s own writings—the collected essays headed by the title-study *Beethoven's Choral Symphony* and the correspondence with Holst, *Heirs and Rebels*. There are also the critical biographies by Hubert Foss and Percy Young, and one by the composer's widow and Michael Kennedy is under way: while Simona Pakenham has told the story of a personal love-affair with V.W.'s music, leaning, it is true, rather heavily on Mr. Howes's book for facts.

Mr. Day is the newest recruit to the useful Master Musicians series, and he in turn leans on his predecessors, including the special V.W. issue of this magazine (which, as the Editor has already pointed out, is partly what it was there for). He covers the ground deftly and thoroughly, never descending to the dreary cataloguing which is the slough of despond where there lies embedded many an author short of space (Master Musicians authors not excepted). He is consistently readable, in fact; he is enthusiastic this side of Uncle Ralph gushery or G.O.M. idolatry; and many of his comments go straight to a hitherto partly obscured or neglected point. On the question of the folk influence in Vaughan Williams, not merely as a superficial flavour but as a deep structural force, he is enthralling: I found myself mentally re-hearing, in the brighter light of his comments, more than one work I know (or thought I knew) very thoroughly. A critic who makes one want to hear again at once the music he is discussing deserves high respect. There is only one particular approach Mr. Day does neglect, presumably by intent—the historical placing. This has, however, been brilliantly covered by O. W. Neighbour in his obituary article for *The Score* (November 1958).

In short, this is a sensible and skilfully made introduction which finds room for some original comments of its own. It earns its place on the most crowded musician's bookshelf—especially, for booklovers, since the Master Musicians format and binding are now improved.

JOHN WARRACK

## ADDITIONS TO R.C.M. LENDING LIBRARY

### Music

- Orff: Music for Children, 2 volumes
- Prokofiev: Flute Sonata
- Martini: Flute Sonata
- Fricke: Variations and Impromptus for piano
- Peter Maxwell Davies: Four part songs
- Lennox Berkeley: String Trio, score and parts
- Strauss: The Silent Woman, vocal score
- Britten: Folk Song arrangements, Books 4, 5, 6
- Shostakovich: Violin Concerto, Cello Concerto
- Copland: El Salon Mexico (min. score)
- Webern: Songs, op. 3, 4, 12
- Arnell: Piano Concerto, Violin Concerto, 2nd Violin Sonata

### Books

- The Letters of Beethoven, 3 vols edited by E. Anderson
- The Correspondence between Strauss and Hoffmannsthal
- Hoboken: Haydn Verzeichnis
- Schmieder: Bach-Werke-Verzeichnis
- R. E. Moore: Henry Purcell and the Restoration Theatre
- James Day: Vaughan Williams
- A. Barnes: Musical instruments through the ages
- W. R. Pasfield: An introduction to counterpoint in the style of Bach
- York Bowen: The simplicity of piano technique
- R.M.A. Research Chronicle, no. 1
- A. Harman: Medieval and early renaissance music
- Harman and Milner: Late renaissance and baroque music
- Mellers: Romanticism and the 20th century

# College Concerts

## THE CHILDHOOD OF CHRIST

Berlioz

NOVEMBER 30, 1961

Mary . . . . .  
Joseph . . . . .  
Herod . . . . .  
Polydorus . . . . .  
A Centurion . . . . .  
The Narrator . . . . .  
The Father of the Family . . . . .

Christina Clarke  
Graham Nicholls  
Stafford Dean  
Peter Garrett  
Nicholas Curtis  
Kenneth Woollam  
Brian Dennis

Conductor: John Russell  
Leader of the Orchestra: Marilyn Taylor

## FIRST ORCHESTRA

NOVEMBER 2

Overture: Leonora No. 3 . . . . .  
Piano Concerto in B flat, K.450 . . . . .  
Movements from 'Petrouchka' . . . . .

Linda Kendall

Beethoven  
Mozart

Conductor: Richard Austin  
Leader of the Orchestra: Warwick Hill

Stravinsky

DECEMBER 14

Symphony No. 8 . . . . .  
Piano Concerto No. 1 . . . . .  
Suite in F major . . . . .

Joan Havill

Schubert  
Rachmaninoff

Conductor: David Taylor

Roussel

Conductor: Richard Austin  
Leader of the Orchestra: Warwick Hill

## SECOND ORCHESTRA

OCTOBER 24

Overture: 'Oberon' . . . . .  
Sinfonia Concertante . . . . .

Violin: Martin Jones  
Viola: William Muir

Weber  
Mozart

Symphony No. 2 . . . . .

Conductor: Harvey Phillips

Dvorak

Leader of the Orchestra: Robin Benefield

NOVEMBER 21

Overture: 'Tam o' Shanter' . . . . .  
Concerto No. 2 for Clarinet and Orchestra . . . . .  
Symphony No. 1 . . . . .

Robina Dallmeyer

Malcolm Arnold  
Weber

Conductor: Harvey Phillips

Brahms

Leader of the Orchestra: Robin Benefield

DECEMBER 12

Prelude: 'Carmen' . . . . .  
Piano Concerto . . . . .  
Symphony No. 6 . . . . .

Neda Jankovic

Bizet  
Khachaturian

Conductor: Christopher Fry

Beethoven

Conductor: Harvey Phillips  
Leader of the Orchestra: Robin Benefield

## THE DIRECTOR'S CONCERT

NOVEMBER 22

Symphoniac Sacrae: Fili mi, Absalon  
Paratum cor meum  
Anima mea liquefacta est

Schutz

Singers: Stafford Dean, Helen Barker, Kenneth Woollam, G. Gary Fisher

Players: David Chandler, Jeremy French, Richard Hill, Brian Altham, Margaret Roose, José Luis Garcia, Jennifer Day, Judith Lambden, Honora Taylor, Janet Whale

Conductor: David Taylor

Music for His Majesty's Sackbuts and Cornetts (1661)

Locke (arr. Baines)

Trumpets: Edgar Riches, Kevin Hegarty, Allen Handy  
Trombones: David Chandler, Jeremy French, Brian Altham  
Conductor: Mr. Ernest Hall



Cantata No. 132					Bach
<i>Singers:</i>	Valerie Masterson, Margaret Cable, Kenneth Woollam, Graham Nicholls, Michael McKenna, Robert Bourton				
<i>Players:</i>	José Luis Garcia, Margaret Roose, William Muir, Jennifer Day, Cyril Grover				
	<i>Conductor:</i> David Taylor				
Fantasy for nine wind instruments					Eugene Goossens
<i>Players:</i>	Graham Mayger, Michael McKenna, Graham Evans, Robina Dallmeyer, Robert Bourton, James Beck, Timothy Brown, Martin Gatt, Kevin Hegarty				
	<i>Conductor:</i> Mr. Ernest Hall				
Three Songs from William Shakespeare					Stravinsky
	<i>Mezzo-Soprano:</i> Eileen Parrott				
	<i>Flute:</i> Michael Porter				
	<i>Clarinet:</i> Robina Dallmeyer				
	<i>Viola:</i> David Godsell				
Oiseaux Exotiques					Messiaen
	<i>Piano:</i> Oliver Davies				
	<i>Avlophone:</i> Cynthia Mason				
	Student ensemble				
	<i>Conductor:</i> Justin Connolly				

## THE CHAMBER ORCHESTRA

	DECEMBER 5				
Prelude and Fugue for 18-part String Orchestra					Britten
Cello Concerto					Haydn
	Martin Elmitt				
Idyll for String Orchestra					Janacek
Symphony No. 29 in A, K. 201					Mozart
	<i>Conductor:</i> Harvey Phillips				
	<i>Leader of the Orchestra:</i> Margaret Roose				

## CHORAL AND CHAMBER CONCERT

	DECEMBER 13				
Laudibus in sanctis					Byrd
Violin and Harpsichord Sonata in A major					Bach
	Mildred Hill	Eugenia Jannis			
Jesu, priceless treasure					Bach
Suite for Harpsichord					Gordon Jacob
	Diana Beeken				
A Hymn of the Nativity					Kenneth Leighton
	<i>Soprano:</i> Christina Clarke				
Haylle, comly and clene					Peter Maxwell Davies
Carillon					Antony Hopkins
	<i>Conductor:</i> John Stainer				

## CHAMBER CONCERTS

	OCTOBER 4				
Fantasia for Piano in C minor					Mozart
	Diana Beeken				
Trio for Clarinet, Cello and Piano					Brahms
	Robina Dallmeyer	Jennifer Day	Linda Kendall		
Thirty-two Variations for Piano in C minor					Beethoven
	Jonquil Glenton				
Chanson-Polonaise					Wienlawski
Scherzo-Tarantelle					
	<i>Violin:</i> Wilfred Gibson				
	<i>Accompanist:</i> Delphine Barnes				
	OCTOBER 11				
String Quartet in G major, op. 77, No. 1					Haydn
	Anne Wills	Harry Cawood			
	David Godsell				
	Joanna Milholland				
Bagatelles for Piano					Alan Rawsthorne
	Anna Lockwood				
Piano Quartet in G minor					Mozart
	<i>Piano:</i> Linda Kendall				
	<i>Violin:</i> Marilyn Taylor				
	<i>Viola:</i> David Godsell				
	<i>Cello:</i> Joanna Milholland				
Three Pieces for Clarinet solo					Stravinsky
	Murray Khouri				
Scherzo for Piano in E major					Chopin
	Pamela Mogford				
	OCTOBER 18				
Piano Quartet in E flat					Mozart
	<i>Piano:</i> Jean Phillips				
	<i>Violin:</i> Marion Forsyth				
	<i>Viola:</i> Wendy Packard				
	<i>Cello:</i> Lizbet Strickland				
Fantasy for Piano in F minor					Chopin
	Young Kyung Kim				

- Cello and Piano Sonata in G minor, Op. 5, No. 2 . . . . . *Beethoven*  
 Joanna Milholland  
 Linda Kendall
- Four Moments Musicaux for Piano . . . . . *Schubert*  
 Annon Lee Silver
- OCTOBER 25
- Toccatà for Piano in G major . . . . . *Bach*  
 Jean Phillips
- Rondo Capriccioso for Piano . . . . . *Mendelssohn*  
 Penelope Burridge
- Sonata for two Pianos . . . . . *Mozart*  
 Daphne Coleman Andrew Pledge
- Daphne  
 Through gilded trellises } . . . . . *William Walton*  
 Old Sir Faulk }
- Jennifer Marks  
 Accompanist: Oliver Davies
- Hallade in D minor, Op. 10, No. 1 } . . . . . *Brahms*  
 Intermezzo in A minor, Op. 76, No. 7 }  
 Capriccio in C major, Op. 76, No. 8 }
- Roshan Ratnagar
- Reflets dans l'eau  
 Les sons et les parfums tournent dans l'air du soir } . . . . . *Debussy*  
 Minstrels }
- Nola Lefevre
- NOVEMBER 1
- Musical Offering . . . . . *J. S. Bach (edited by Hans David)*  
 Flute: Graham Mayger  
 Oboe: Elizabeth Duddridge  
 Cor Anglais: Colin Kellett  
 Violins: Margaret Roose, Joan Dunford  
 Violas: Patricia Humphreys, David Godsell  
 Cellos: Jennifer Day, Nadine Unna  
 Harpsichord and Piano: Judith Lambden  
 Director: Antony Hopkins
- NOVEMBER 8
- String Quartet in G major, Op. 64, No. 4 . . . . . *Haydn*  
 Violins: Miriam Morley, Jean Berry  
 Viola: Martin Dalby  
 Cello: Nadine Unna
- Viola and Piano Sonata (*Arpeggione*) . . . . . *Schubert*  
 William Muir Ann Hayes
- Une perdrille } . . . . . *Emile Vuillermoz*  
 Caecilia }  
 Jardin d'amour }
- Gay Cambell  
 Accompanist: Nola Lefevre
- Fantasy Sonata for Clarinet and Piano . . . . . *John Ireland*  
 Murray Khouri Anna Lockwood
- NOVEMBER 15
- String Quartet in C major, K.465 . . . . . *Mozart*  
 Violins: Warwick Hill, Robin Benefield  
 Viola: William Muir  
 Cello: Christine Cartwright
- Clarinet and Piano Sonata . . . . . *Herbert Howells*  
 Andrew McCullough Marjana Korosec
- Abraham and Isaac . . . . . *Benjamin Britten*  
 Margaret Cable Kenneth Wooliam  
 Accompanist: Phoebe Scrivenor
- Fantasy in C major, Op. 17—1st movement . . . . . *Schumann*  
 Diana Crompton
- NOVEMBER 29
- Piano Sonata in A minor, K.310 . . . . . *Mozart*  
 Stephen Savage
- Three Pieces from Suite for Viola and Piano . . . . . *Vaughan Williams*  
 Jean Webster  
 Accompanist: Patricia Scanlon
- Der Tambour  
 Nun wandre Maria } . . . . . *Hugo Wolf*  
 Der Gärtner }  
 Storchensbotschaft }
- Malcolm Rivers  
 Accompanist: Robin Hewitt
- Piano Trio in B major, Op. 8 . . . . . *Brahms*  
 Violin: Martin Jones  
 Cello: Martin Elmitt  
 Piano: Peter Norris
- DECEMBER 6
- Violin and Piano Sonata in A major . . . . . *Brahms*  
 Marion Forsyth Linda Kendall
- Clarinet and Piano Sonata . . . . . *Saint-Saëns*  
 Joanna Nichols Eugenia Jannis
- String Quartet . . . . . *Debussy*  
 Violins: Warwick Hill, Robin Benefield  
 Viola: William Muir  
 Cello: Christine Cartwright



## THE OPERA SCHOOL

The Opera School presented Opera Workshop, a programme of exercises in opera, drama, mime and speech, in the Parry Theatre on December 15. Scenes from *Meistersinger* and *Semele* were produced by Douglas Craig; from *Butterfly* and *Rigoletto* by Parry Jones; from *Don Pasquale* and *Così Fan Tutte* by Brenda Stanley. Margaret Rubel produced the mime *Les Filles à Marier*. Joyce Wodeman produced scenes from *Figaro*, *Measure for Measure*, and *The Way of the World*. Yvonne Wells's pupils spoke Eliot, Dylan Thomas, Coleridge and Chesterton.

## A.R.C.M. DIPLOMA

DECEMBER, 1961

### PIANOFORTE (Performing)

Munasinghe, Neelakanthi  
Ratnagar, Roshan  
Venton, Carol

### PIANOFORTE (Teaching)

Ball, Elizabeth Ann  
Beauregard, Marie Therese Josiane  
\*Colebrook, Janet Mildred  
D'arcy, Janet Sylvia  
Gelly, Gwyneth Marion  
\*Hudson, Helen Myrth Bergitta  
Jenkins, Elizabeth  
Mott-Trille, Maria Elisabeth Myfanwy  
Perrem, Leslie James  
\*Pudifoot, Susan Mary  
Stockdale, Bridget Helen  
Taylor, Marilyn  
Telford, Theophilus Moses  
Thomson, Jean Forbes  
Walker, John Charles  
Watts, Kristina  
Woodhams, Jeanne Karen

### ORGAN (Performing)

Kynaston, Nicholas  
\*Paviour, Paul  
\*Spedding, Alan John

### ORGAN (Teaching)

\*Robertson, Iain  
VIOLIN (Teaching)  
Bannister, Barbara  
Brinck-Johnsen, Christine Anne  
Miller, Patricia  
Morley, Miriam  
Thompson, Rosalind  
VIOLONCELLO (Teaching)  
Brett, Winifred Anne Elizabeth  
Crompton, Cecily Peta  
Langford-Williams, Gillian M.  
FLUTE (Performing)  
Sharp, Gillian  
TROMBONE (Performing)  
Chandler, Peter Leslie David  
FLUTE (Teaching)  
Winning, Elizabeth Jill  
OBOE (Teaching)  
Shanks, Clare Louise  
CLARINET (Teaching)  
Knibb, Robin John  
SINGING (Performing)  
Dowdall, Sally Elizabeth  
SINGING (Teaching)  
Poole, Diane

\* Pass in Optional Written Work

## STUDENTS' APPOINTMENTS

Michael Stowe has been appointed to the Northern Sinfonia Orchestra. Christopher Welling has been appointed Director of Music, Trent College, Long Eaton, Nottingham.

## NEW STUDENTS — EASTER TERM, 1962

Abu-Khader, Samia (Jordan)  
Batty, Susan (London)  
Chambers, Andrew (London)  
Eng, Eileen (Hong Kong)  
Farrell, Timothy (South Africa)  
Griffett, James (Peterborough)  
Hill, Caroline (London)  
Holland, David (Newcastle-upon-Tyne)

Jeans, Katharine (Dorking)  
Phillip, David (Greenock)  
Solomons, Marian (Bournemouth)  
Vine, David (Overstone)  
Vogan, Gennifer (Bexleyheath)  
Ward, David (Sheffield)  
Williams, Stephen (Stourbridge)

## RE-ENTRIES

Cadogan, Derek (Caerphilly)  
Forsyth, Jean (Hillingdon)  
Greening, Anthony (London)

Nash, Irene (Hanworth)  
West, Mrs. Josephine (Hull)

## TERM DATES, 1962

Easter: January 8 to March 31  
Summer: April 30 to July 21  
Christmas: September 24 to December 15

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FOUNDED 1906

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